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ABSTRACT

The Philadelphia City Schools engaged in a four-year program to develop and test dual audio television, a way to help children learn more from the massive amounts of time they spend watching commercial television. The format consisted of an instructional radio broadcast which accompanied popular television shows and attempted to clarify and amplify the vocabulary concepts that were presented. To assist the writers and announcers of the dual broadcasts, a manual was developed which emphasized relevant learning theory and demonstrated practical techniques to bridge the middle ground between what is immediately obvious in the television broadcast and some more generally useful educational information. The manual lists basic pedagogical principles and illustrates how these principles should be exercised within the constraints of commercial productions. (EMH)

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DUAL AUDIO TELEVISION INSTRUCTION

A Manual for Writers and Announcers

(Draft)

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INTRODUCTION

This manual was prepared by codifying notes taken during the first year of experimentation on dual audio TV instruction. It contains a number of suggestions which we believe new writers and announcers will find helpful. Careful study combined with actual writing or announcing experience should help produce rapid improvement in the ability to write dual audio instruction.

The material is organized under the following main headings:

1.00 Basic Approaches to Writing Dual Audio Instruction
2.00 Writing Effective Dual Audio Instruction
3.00 Handling The Language of Dual Audio Instruction
4.00 Participation Cues
5.00 Strategies for Teaching
6.00 Improving The Quality of TV
7.00 Script Format
8.00 Announcing Dual Audio Instruction
9.00 Sample Script

Each major heading (1.00, 2.00, etc.) is subdivided with identifying code numbers for each item. We have attempted to make these divisions logical, but they are certainly not mutually exclusive.

Since the logic of the divisions and our own sense of what we knew was important did not always fit, a system of stars under each number is used to indicate importance:

****	fundamental
***	very important
**	useful
*	potentially useful

We assume that there is still much to learn about the art of writing good dual audio instruction. We urge you to make marginal feedback notes, to use the blank space at the end of each section to add new ideas, and to create new categories of your own.

1.00 BASIC APPROACHES TO WRITING DUAL AUDIO INSTRUCTION
xxxx

Dual audio instruction is a way of providing a child with a radio instructor's voice that helps him learn more from watching television. Writing it requires an ability, (1) to move back and forth between the television program and the child, (2) to use the silences which are part of the television script, (3) to respond to audio and visual cues, (4) to negotiate the thin line between TV fantasy and reality, and (5) to handle the opening and closing sections of the television script effectively.

1.10 Moving Away From the TV Script and Back Again
xxxx

All dual audio narration is written in some middle ground between what is immediately obvious on the television show and some more generally useful kind of educational information.

1.11 The closer the dual audio is to what is on the show itself, the less
xxxx educational it is. The further away from the show the narration is, the more it is likely to annoy the child.

Ex: (Kimba) "That's a volcano." This comment is close to the show, but probably does not add information for most children. "Volcanos are mountains full of melted rock." This comment is more transferable or educational, but also probably more irritating to children. "That volcano is full of melted rock." This comment is specific, informational, and less obtrusive because the "that" ties it closely to the show.

1.12 There are a number of interjections which can help bridge the
xx gap between the show, the narrator, and the child.

Ex: "Hey!" "Yeah!" "Say!" are all introductary comments which can signal that the dual audio narrator is about to break-in. "Whew", "Hum", "Wow" are all exclamations that can give children a sense of how the dual audio narrator is feeling about what he is watching.

1.20 The Use of Silence

xxxx

"Silent-time" or "dead-time", when the characters on the TV show are not talking, is the class time of dual audio instruction. If there is not enough dual audio instruction to fill most of these spaces children will not listen; and there is no reason to be on the air. On the other hand, if there is too much dual audio, children will not respond because they will feel over-whelmed by all the talk.[1] The writers problem then is to use the spaces, but use them effectively and discretely.

1.21 Timing

xxx

It is generally not a good idea to fill up the entire amount of time and space. Usually a few seconds are necessary to digest what happened on the TV just before the dual audio, and a few seconds to respond to whatever the dual audio announcer says. The best way to get a sense of how much time is needed at either the beginning or the end of the dual audio comment is for the writer to play it back and try it out himself, speaking the words out loud so he can hear how they fit.

1.22 Using Long Pauses

xx

Long pauses where there is repetitive action (such as a chase) can be used in the following ways.

A. By making a comment that points backward or forward in time and ties to past or future action.

Ex: "Remember when Spiderman was brainstorming"? Do you think he might have to do it again soon?" or "Looks like Spiderman is getting into trouble. He might have to begin brainstorming again soon."

B. By asking open questions.

Ex: "I wonder what Spiderman's thinking about now?"

1.23 Some Silences Need to be Respected

xx

Ex: Peter Parker (alias, Spiderman) learns of the death of his father from a policeman. There is a visual close-up of a tear trickling down his face and no audio.

---

1. Sedulus, The New Republic, Sept. 1972.

1.24
x

Some silences cannot be used without changing the character of the dual audio narrator.

Ex: In the Good Life - Silences come when Albert is being made fun of. The pauses are necessary to build some sympathetic feeling toward him, and the dual audio narrator can't talk then without assumming the character's role.

1.25
xxx

The silences which dual audio doesn't use are the child's time. If his time is not respected, a child will yell, "Shut-up", because he feels he's being interrupted. Silences when neither the TV nor the dual audio is speaking also give the child room to respond without having to override someone. These are the times when a child is most likely to use the dual audio receiver as a microphone and talk back to the narrator, or pick-up on his comments and begin to talk to his friends about them.

1.30 Responding to Audio Cues
xxxx

There are two kinds of cues which dual audio narration can use to tie itself to the TV show, audio and visual. Though audio cues seem to be less important to children then visual ones, the fact that they are in the same medium as the dual audio narration makes it natural to pick-up on them.

1.31 Theme songs and choral singing in a program are natural places for the
xx dual audio instructor to participate with the television show, either by singing along or by making fun with the song.

Ex: In Astroy Boy, Steve sings the theme, sings it as a hillbilly, sings it as an opera star, sings it in soul, and then overrides a part of it to introduce reading.

1.32 Changes in musical tone or theme are natural cues which the dual audio
xx narrator can point out.

Ex: The music in Astro Boy changes to a heavy military sounding beat. The instructor says, "How does that music make you feel?"

1.33 In radio, song has been used to indicate a move to fantasy.
x

Ex: In Amos and Andy the most unlikely of the various unlikely characters was introduced with a song, "De Boom, de boom", after which he began to chatter in an incoherent manner.

1.34 If the music of the program can be used with an educational jingle, the
x children will probably not forget it.

Ex: Sesame Street

1.35 There are enumerable sound effects on the TV show which can be pointed
xx out, or questioned.

Ex: Phone ringing, voices mumbling in the background, echo chamber effects, babble of voices, etc.

1.36 Often the silences which are used for dual audio are not silent at all, but
xx have various background noises in them. If these are obtrusive enough they might have to be referred to by dual audio comment, or the comment will seem disconnected from the show.

Ex: A sudden thunder clap in the midst of otherwise errie silence.

1.37 It may be useful to provide a background noise for the dual audio narra-
x tion itself, both so that kids are aware that the dual audio is there, and so they can find it if they are hunting for it with their ordinary FM tuners.

Ex: The sound track of the show itself as with Astro Boy, a heart

beat, body motion sounds, and distinct short sounds such as a cricket.

1.40 Responding to Visual Cues
xxxx

The experience of television for children is mostly the experience of watching television. It is a visual experience, and the visuals need to be handled with care or children will find dual audio intrusive.

1.41 Without a visual context or an image to refer to, dual audio comments
xxx will often seem non-sensical to a child.

Ex: (Batman) "Were the Vikings the first people to come to this country?" when there is no visual Viking on the screen.

1.42 Often it is possible to move away from the image on the screen by
xx making the shift explicit.

Ex: (Family Affair) Uncle Bill's picture is on the screen. "Uncle Bill doesn't look too happy. How do you think the kids feel?" rather than, "How do you think the kids feel?"

1.43 The dual audio narration can be used to set up or cue for a picture which
xx is about to arrive.

Ex: (Beverly Hillbillies) "Here comes some reading now. Watch it."

1.44 Often it is helpful to first orient the child to the visual and then explain
xx it.

Ex: (Kimba) "Hey, see that volcano? A volcano is ....."

1.45 In general it is smart to provide the word on the dual audio and let the
xx TV picture do the explaining, rather than pick-up the word from the television and try to explain with dual audio.

Ex: (Astro Boy) "Experiment" is easier to explain when Astro Boy is seen doing an experiment, than by trying to define the word when Dr. Elephant uses it on the way to his car.

1.46 The more the exact visual on the screen is used by the dual audio, the
xxx closer the dual audio will seem to the show.

Ex: (Lidsville) "The professor can see things up close through that telescope," rather than "A telescope lets you see things up close."

1.47 "This" and "That" give immediacy and closeness in dual audio narration.
xx Don't use "A" or "The".

Ex: (Kimba) "What will Kimba find in that valley?" not the valley.

1.48 x An over-load of visual dynamism and complexity takes all of kids' attention to process.

1.49 x Sometimes the dual audio instructor can play off of the visual on the show.

Ex: (Superman) "Look at that. His nose is a hose!"
(Astro Boy) An explorer is terrified, screaming in his bed. The dual audio narrator says, "Ooh whee, is he scared?" and then laughs, and then tries to scare him again, "Aah!" This strategy must be used with caution, as it tends to put the dual audio narrator inside the action and give him a clear role inside the show.

1.50 The Fantasy - Reality Continuum
xxxx

Much of television, particularly children's television, is fantasy. It is not real. Yet dual audio instruction, because it is educational, is usually pushing toward an examination of the way things really are. The dual audio instruction can easily come between the child and his fantasy. The dual audio instructor needs to be careful that he does not become a "reality demon" who takes away fantasy from the child. There are a number of ways in which the narrator can move back and forth on this fantasy-reality continuum.

1.51 The instructor can react to the fantasy with wonder.
x

Ex: (Aqua Man) "That must be some strange gas to burn under water!"

1.52 The instructor can raise a question about whether what happened is fantasy
xx or reality.

Ex: (Aqua Man) "Did you ever see fire burn under water anywhere else?"

1.53 The instructor can make it clear that this is a television fantasy.
xx

Ex: (Aqua Man) That's what they call his "telepathic signal."

1.54 The instructor can use a "self conscious voice" to shift into a more fanci-
xx ful frame of mind.

Ex: (Aqua Man) "Dig this: They better move fast or this swim is their....."

1.55 The instructor can encourage the fantasy.
xx

Ex: (Kimba) "That really must be some monster."

1.56 The instructor can make an explicit distinction between what is fantasy
xxx and what is not.

Ex: (Astro Boy) "Hey, look at that sawfish, cutting down a tree. Sawfish don't do that , but did you know there are sawfish?..... Yeah, for real!"

1.60 Opening the Show
xxx

The opening of the show is a chance for the instructor to introduce himself and to set the context of what will happen during the broadcast. There are several devices that can get kids thinking right away.

1.61 During the opening credits it is often possible to do some pre-teaching
xx even without a visual context. This will provide an Aah ha - experience later when the actual visual comes up.

Ex: (Beverly Hillbillies) Comment made before the program starts: "A statue is like a picture that you paint, except that it is made by putting materials together."

1.62 Like the old Endo Crime Clue series, the narrator can give the children
x clues as to what's going to happen during the program and let them figure out for themselves, what actually happened.

Ex: A. The clue to todays show is not in what you see, but what you don't see.

B. "Hi kids, investigating Steve here with you again today."

1.70 Closing the Show
xxxx

The closing of the show is the "last word". Often there is silent time for credits at the end of TV programming which provides the opportunity for many different kinds of activities.

1.71 The instructor can summarize and review.
x

Ex: (Batman) "Hey kids, today we were talking about..... or Batman says ....."

1.72 The instructor can use prolonged silent times for kids to rehearse
xx some of the things they've learned.

Ex: (Family Affair) "Disillusioned; that's a big word we learned this time. Can you say it? Disillusioned."

1.73 The instructor can use the time to make a reflective comment about
xx what's been going on.

Ex: (Family Affair) "They sure got disillusioned this time. I wonder how they would feel if....."

1.74
xxx The instructor can tell a story which in some way illustrates the theme that he has been talking about.

Ex: (Astro Boy) - Steve tells a long story about how he "disguised" himself on Halloween.

1.75 The instructor can describe something which children can do, using
xxxx the knowledge that they have learned in the course of the program.

Ex: (Astro Boy) - Steve explains how to do a simple "experiment".

1.76 Other people can come in and talk about the show or reflect on it.
x

1.77 The instructor can talk about the process of doing dual audio televi-
xx sion instruction.

Ex: (Astro Boy) - Steve talks about how difficult it is to say what he wants to say in a short period of time, or he talks about the fact that he's been able to see the program ahead of time. Letting children in on the process helps de-mystify the experience for them.

1.78 xx The instructor can use the blank time to build a sense of his own personality and let children see behind the public role.

Ex: Steve tells stories about what life was like for him when he was a little boy, or how he feels about what's he doing, or what he thinks about the show he's just seen.

1.79 xxx The instructor can use the open time for "straight talk".

Ex: (Astro Boy) - Steve tells how to take a test or what it feels like to be lonely.

2.00 WRITING EFFECTIVE DUAL AUDIO INSTRUCTION
xxxx

Effective dual audio instruction requires a consistent character for the instructor, a personal approach, a clear relationship to the child's own life, a use of local references, a use of the child's own knowledge of television culture, and attempts to involve a wide range of children and parents in the instructions.

2.10 Consistency of Character
xxx

Aside from the ordinary traits of a consistent character such as, personality, style, tone, language, etc., there is a peculiarity of the dual audio instructor which must be taken into account. This is whether he is a first or second-time viewer of the show, or some combination of the two, which is in fact what he usually turns out to be. A dual audio instructor can have both first and second-time viewer characteristics provided neither one is over emphasized.

2.11 First-time viewers can ask questions that are real questions.
xx

Ex: (Kimba) "Are those clouds?"

2.111 A first-time viewer can express genuine surprise and excitement.
xx

Ex: (Kimba) "Hey, did you see that? Wow!"

2.112 A first-time viewer can not prompt for the future.
xx

Ex: He can not say, "Watch this coming up".

2.12 The second-time viewer is one who appears to have seen the show before.
xx

2.121 If the second-time viewer asks questions, the questions sound like "teacher questions" because it is clear that he already knows the answer.
xx

Ex: (Kimba) "Do you think those are clouds?"

2.122 The second-time viewer can not surmise.
xx

Ex: He can not say, "I think those are clouds."

2.123 The second-time viewer can not have any real emotional feelings--no hopes, no fears, no excitement. He has seen it all before.
xx

Ex: (Kimba) He can not say, "I hope Kimba's o.k."

2.124
xx

The second-time viewer can not ask any real "what's going to happen?" questions, because he already knows.

Ex: (Kimba) He can not say, "Do you think Kimba will be o.k.?"

2.13
xxx

In practice the best stance seems to be to have the narrator be primarily a first-time viewer who occasionally has second-time inside information.

2.19
xx

Many children will in fact be second-time viewers of the show and the dual audio narration can be such that it puts them in the position of being an expert on the show.

Ex: "What do you think is going to happen next?"

2.20 Personalizing the Dual Audio Instructor

xxxx

Radio has traditionally been thought of as an intimate communicator because the effect of listening to a radio is similar to having a voice speaking in one's ear. The voice carries many qualities of warmth and personal attention. These factors of intimacy tend to foster acceptance.[1] Dual audio instruction is an even more intimate kind of radio because it is talking to the child about something which he can see right in front of him. The effect is of somebody out their in radio-land watching the same thing that he is watching. The more specific and personal and concrete the dual audio instructor can be the less he will seem like a "deity voice" who knows all the answers and never makes mistakes.

2.21 The dual audio instructor can make mistakes.

xx

Ex: (Spiderman) "I bet he's going to steal the jewels."

2.22 The dual audio instructor can not know what to do.

xx

Ex: (Spiderman) "I'm glad I'm not Spiderman, I wouldn't know what to do now."

2.23 The dual audio instructor can make references to his personal life.

xx

Ex: (Batman) "My little brother follows me around just like those penguins follow him."

2.24 The dual audio instructor can contrast what's happening on the

xx screen with what life is like for him.

Ex: (The Good Life) "I don't steal things, and I don't like people who do."

1. Gordon ----- The New Literacy, p . 136

2.30 Relating Dual Audio Instruction to the Child's Immediate Life
xxxx

Dual audio instruction is experience-based learning. The experience is watching television. Because the child's primary interest is in the television show, dual audio narration cannot tell him things that he doesn't want to hear and doesn't want to know. It is important then to find out what the child wants to know and what connection that has to his immediate experience of watching television.

2.31 One child using her dual audio receiver as a walkie-
x talkie, told the instructor to, "Tell us about sharing, not all this stuff," because the children were fighting around her and she needed to know how to share.

2.32 Piaget has pointed out that children tend to be egocentric.
x They tend to assume that everyone knows what they are thinking, and so it is likely that children assume the dual audio instructor is talking directly to them, particularly when the instructor says something which fits in to what they are thinking. Care needs to be taken therefore not to say things which will confuse the child if he translates them as being said directly to him, or to say things which may get him into trouble.

Ex: (Aquaman) TV: "They're not communicating."
DA: "Hey, can these guys talk?" Kid's response:
"Yeah, we can talk. Who do you think we are?"

2.33 Use things that kids might be doing or thinking or feeling,
xxx and relate the dual audio instruction to that.

Ex: Fighting, daydreaming, waiting for dinner, fooling with the radio, talking to parents, eating, etc.

2.34 Since the childs' primary experience is that of watching
xxx television, it is important not to take away the fun of that experience and to give him a chance to figure things out for himself, otherwise he will tell the instructor to, "Shut-up."

2.35 It is irritating to children to be asked questions which they
xxx can't possibly answer.

Ex: "Do you know what a creature is?" Kids' response:
"They're your creatures, so shut-up."

2.36 xxx It's easy for kids to respond to experiences which they've just had, so questions about the show are likely to evoke comments from them.

Ex: (Kimba) "What did you like about what happened today?"

2.37 xx The experience of listening to dual audio is also a recent one for children and one they can easily respond to questions about.

Ex: (Astro Boy) "Hey do you remember what I said a..... .....was?"

2.38 xxx Questions about what is happening on the program can sometimes seem stupid to kids because the answer is so obvious to them, but questions about their own experience never seem stupid.

Ex: (Astro Boy) "Have you ever .....?"

2.39 xx Any question which calls upon the child to reach into the show and pick out something is a useful way of getting him to respond to what is on the television.

Ex: (Astro Boy) "What did he say?"

2.40 Using Local References

xx

Anything which can be done to tie the mass media of television to the child's own local environment will help him to get a clearer grip on what is happening.

2.41 Use local references whenever possible.

xx

Ex: (Spiderman) "That statue is like the statue of William Penn on top of City Hall." or "That's their mayor. Who's our mayor here in Philadelphia? Do you know?"

2.42 Connect a child's previous experience to what is happening on the television.

xx

Ex: (Spiderman) "Did you every ride on a subway here in Philadelphia?" "Have you ever been to the museum here in Philadelphia?"

2.43 Use the experience of other people in the child's family to bring the television experience closer to him.

xx

Ex: "Did your mom ever ride on a subway?" "Was your father ever in the army?"

2.50 Using the Child's Knowledge of TV
xx

Children are experts on television. The knowledge they have about it is a natural thing for dual audio instruction to capitalize on and build from.

Ex: "He acts like Little Joe on Bonanza."

2.51 Use the predictability of television to help children see the
x patterns that are used.

Ex: By the time children are six they usually know that a television hero always comes out all right, but when they are younger they don't.. Pointing out similar patterns can give children a greater conscious understanding of the television medium and how it works. These same patterns can then be extended to other areas of life. For example children can be asked if they know any people who try to pretend that they are Superman and can always make things come out all right.

2.52 Find out how the child expresses what he sees on the television
xx and reinforce that expression.

Ex: (Spiderman) "He sprays his own ropes, right?"

2.53 Just because something is on television doesn't mean that chil-
xx dren are experiencing it.

Ex: Many of the words used on the television go right by the children as though they had never been spoken. If these words are to be used for dual audio instruction they must be first highlighted or pointed out so that the child begins to perceive them.

2.54 Characters and events from other TV shows can be used as part
x of the dual audio narration.

Ex: (Beverly Hillbillies) A hillbilly character does the narrating.

2.60 Ways to Involve Many Different Ages of Children and their Parents:
xxxx

Dual audio instruction, like television, is often heard by people of various age range and levels of educational understanding. There are a number of ways in which the dual audio instruction can help generate conversation between these different people. Such conversation, because it is immediate and personal, is probably one of the most effective educating relationships which dual audio can produce. It does not work by providing specific information - so much as by changing the informational ecology in which the child lives. Such parent involvement is particularly important since research on Sesame Street has shown that its success depended heavily on how involved parents were with their child's watching.

2.61 A "Magazine Format" such as Sesame Street allows a variety
xx of age levels in each show.

Ex: (Astro Boy) Teach the reading of "boy" and the meaning of "experiment" in the same program.

2.62 Young children seem to be interested in what they can see and
xx older children in what they can understand. Write comments for both in the same program.

Ex: (Beverly Hillbillies) "Look at Jeffro eating that chicken." and "Ecstasy is when you feel really good about something."

2.63 Suggest that older kids teach the younger ones.
xx

Ex: "Hey, can you read that? Can you read it to somebody else?"

2.64 Have two instructors, one who asks questions that will help
x young children understand, and the other who explains. Or, have two sides of the same instructor which perform the same functions.

Ex: "Now what is that?" "Oh, I see, that's a....."

2.65 Since young children are interested in the feeling and excitement
xx of the program rather than the information, combine both into one comment.

Ex: (The Good Life) "Oh, Ough! All of his income tax papers got messed up."

2.66 Open ended questions or statements can generate cross-age talk.
xx

Ex: "What do you think is going on now?"

2.67 xx Paraphrasing such as Martin Luther King used to do in his speeches, is a way to say the same thing at two different levels.

Ex: (Astro Boy) "He's trying to find out what's going on. He's investigating by carrying on an experiment."

2.68 xx The use of adjectives and adverbs can give increasingly specific information.

Ex: "That's a German Shepperd Dog." rather than, "That's a dog."

2.69 xx Use one word recognition comments that don't get in the way of older children, and don't bother them.

Ex: (Kimba) "A volcano!"

2.691 x Other ways of handling a wide range of kids: Write the instruction to the age level which is most likely to be listening at a given time. Before 3:30 p.m. only young children will be home. Write different age levels on different channels for different kids. Write a Charlie McCarthy dialogue with an adult and a puppet.

3.00 HANDLING THE LANGUAGE OF DUAL AUDIO INSTRUCTION
xxxx

The language of dual audio instruction is characterized by explicit and implicit statements, by simplification, by repetition, by non-verbal exclamations and by questions.

3.10 Explicit and Implicit Comments
xxxx

Much of dual audio instruction involves making explicit and externalized what kids already know implicitly, That is, dual audio instruction works best when it can highlight something on the television screen and make it clearer and more understandable to a child. It is least effective at laying-on material or adding-on material.

3.11 There is some evidence to suggest that explicit definitions are
xxxx learned faster by children then implicit ones.

Ex: (Astro Boy) "Investigate means to find out all you can about something.

3.12 Implicit comments seem not to be learned as fast, but on the other
xx hand they seem to give kids more of an opportunity to pick things up for themselves and draw their own meaning from what is said.

Ex: (Astro Boy) "It looks like Astro Boy is about to investigate again."

3.13 The various uses of implicit and explicit comments will be the
x subject of a research study in 1972-73.

3.21 Simplification
xxxx

As Gordon points out in The New Literacy, radio is characterized by a specturn of intelligibility; the attention of the listeners wanders. Radio commentators builds in safeguards to get their message across, basically the safeguards of simplification and repetition.

3.22 Keep all language as simple, as sparse, and as direct as possible.
xxxx

Ex: Look at previous scripts.

3.23 Once a dual audio convention has been established, it is possible
x to cut down on the number of words that are used and still convey the idea. This process is used in television commercials when a commercial is first broadcast in the 30 second version, then in a 20 second, and then 10 second.

Ex: Tone signals or words signals to indicate reading, spelling, process understanding, etc.

3.30 Repetition
xxxx

Repetition is necessary in order to teach children an idea in a medium as fleeting as dual audio instruction and yet it is also necessary not to repeat so often that the children become bored.

3.31 The instructor can establish a convention of repeating words more
xx often then would be usual.

Ex: (Beverly Hillbillies) "Well, there's that statue. What do you think of that statue?"

3.32 By picking up on a word used in the context of the television show,
xx repeating it, and then defining it while repeating it again, the same word can be said three times in succession without obviously being repeated.

Ex: (Dick VanDuke) TV. "He's going to hypnotize him."
Dual Audio: "Aah, hpynotize. The psychiatrist is going to hypnotize him. Hypnotize means ....."

3.33 Sometimes a game can be made out of repeating a word.
x

Ex: (Spiderman) "Okay, I've said, 'Identify,' about fifteen times now. Next time it comes up, you say it." or,
Talk about something else and then say, "Ha, I've fooled you. I didn't say 'identity'."

3.34 The word can be repeated and used as a test for the child or as a
xx self-test.

Ex: (Beverly Hillbillies) "Ecstasy? Ecstasy? What's that mean?"

3.35 A word or an idea can be repeated a great many times if the
xxx definition or explanation of it shifts a little each time.

Ex: (Astro Boy) "Investigate" begins simply as a definition and gradually is blended in to "experiment" so that an experiment becomes a way to investigate something.

3.40 Non-verbal Comments

xxxx

There are hundreds of non-verbal expressions which are used to convey meaning and which are part of the natural sound system of English. They are difficult to write about because there are no written translations for them. Often however a few of these expressions can call attention to things or raise questions and save the narrator from having to intrude on the show while keeping his presence alive.

3.50 Questioning
xxxx

The appropriate use of questions is an important tool for dual audio writing because they can either open up the television environment for the child or close it down.

3.51 Closed questions are questions which have an immediately
xx obvious and usually short answer. If the child can answer the questions without thinking, the question should be avoided because asking it will encourage an automatic response.

Ex: (Kimba) "Do you like Kimba?" Kids: "Yes!"

3.52 Closed questions about a piece of information which is being
xx taught are useful because they can prompt a child to say the word or use it.

Ex: (Beverly Hillbillies) "What's that?" Kids: "A statue."

3.53 Open questions are questions to which there can be many dif-
xx ferent answers, and are useful for stimulating discussion.

Ex: (Astro Boy) "What do you think he ought to do now?"

3.54 Speculations or statements which are in the subjunctive mood,
xx have the effect of being a quasi-question because they invite kids to respond as though a question had been asked.

Ex: (Kimba) "It seems to be raining." Kids: "I don't think so."

3.55 Avoid questions which kids can't answer, as such questions
x annoy them.

Ex: (Beverly Hillbillies) "Who's that sitting there?" (The writer couldn't tell either.)

3.56 When something is happening that the instructor doesn't
xx understand, he can speculate about it, or muse about it, and so generate questions. The instructor is in effect questioning himself without asking the kids directly, and they can pick up the idea and explore it if they want to.

Ex: (Astro Boy) "Wonder what's in that box?"

3.57
xx

Open questions just before a commercial can sometimes generate discussion which will carry through the commercial period. This is particularly true of questions that are designed to stimulate fantasy or controversy.

Ex: (Kimba) "Would you like to sleep on a bed of flowers?"

4.00 PARTICIPATION CUES

xxxx

One of the strengths of dual audio narration is that it can increase the amount of a child's participation while watching television. There are a number of strategies that are useful for getting kids to interact more both with the television and with each other.

4.10 Direct Participation Cues

x

Cues to participation can be direct or inbedded in the context of the show.

4.11 A direct question will often evoke an answer.

xx

Ex: (Batman) "Remember how many are in a trio?"

4.12 A pause where one would expect a word can often evoke a response from children.

xx

Ex: (Beverly Hillbillies) "That's Jeffro's ....."

4.13 After pausing for a child to fill in a space the instructor can give several examples for children to choose from.

xx

Ex: (Spiderman) "The rhino's as big as a ....., an elephant, a house, or a garage, or a train."

4.14 Giving children permission to be enthusiastic in their answers often helps them give responses.

xx

Ex: (Astro Boy) "If you know what's he going to do, shout it out!"

4.15 Any physical actions which are either on the screen or which are similar to things that are on the screen will easily be picked-up by children.

xxx

Ex: (Lidsville) "Hey, lock your fingers together and pretend you changed." or "Can you dance like that?"

4.16 Questions about an action that is on the screen will often stimulate the child to do the action.

xx

Ex: (Batman) "Can you move that fast?"

Caution: We don't want kids jumping off window ledges like Superman or swinging off of buildings on ropes like Spiderman.

4.17
xx

Describing a new word to a child and telling him ahead of time the appropriate place to use it will allow him to use it appropriately.

Ex: (Spiderman) "When those hills start to transform again, you say, 'transform'."

4.18
x

A "hint" will often get kids talking about what is being hinted at.

Ex: (F.B.I.) A sequence in which a man is running off into the desert without his water bag. (Dual audio) "He forgot something."

4.20 Changing the Nature of the Television Experience

xxxx

There are some things which the dual audio instructor can do that will change the sense of what it means to watch television.

4.21 The instructor can ask kids to point to things on the screen or to draw them on the screen, much as used to be done in the old Winky Dink television program.

xx

Ex: (Batman) "Batman's going to need something round to get out of this one. Draw a circle on the screen for him."

4.22 Changing the volume level changes what is possible while watching TV.

xx

Ex: (Spiderman) "Hey, turn the television sound down for a minute and see if you can do the talking for them."

4.23 Turning the sound down can provide a way for the dual audio narrator to say something extensive.

x

Ex: "Hey, turn your TV down for a minute. I want to lay something heavy on you."

4.24 The closing section provides a chance to tell kids about things to write away for or to do, as well as things to remember.

xx

Ex: "Write to me at such and such and I'll send you a list of all the words we've learned so far." or "Send a stamped self-addressed envelope to me and I'll tell you how to get to a museum."

4.25 In the time just before commercials kids can guess about the end of the show and perhaps try dialoguing it.

xx

Ex: "Hey, during this break see if you can act out the rest of what's going to happen."

4.26 The end of the show is an appropriate time to ask kids to play with each other around some idea.

xx

Ex: "Now you know what investigating means, why don't you try playing investigator. Play private eye."

4.30 Dual Audio Games

xxx

Various kinds of games can help make dual audio instruction fun and interesting.

4.31 Pick up on the games which children naturally play with the

xx dual audio medium.

Ex: "I can't hear you, but you can play that you're talking with me."

4.32 Have the dual audio instructor give hints about some subject so

xx that the children are involved in a guessing game as they go along.

Ex: (Astro Boy) "What do you think that stuff is that Astro Boy is going to use to kill the snails? I'll give you some hints: It's white .....and it has thousand of little pieces ....., and you have some in your kitchen....., and it tastes funny ..... and you use it on potato chips ....., and pretzels ....." (Check with Bernie DeKoven and Len Belasco for more information on games.)

4.33 Concluding comment on function of entertainment:

x

"The perception of reality demands entertainment and is facilitated by entertainment." The New Literacy, page 136.

5.00 STRATEGIES FOR TEACHING

5.10 Teaching Reading

xxxx

5.11 xxx Much of our teaching of reading involves prompts which will get children to read written material on the screen. A wide variety of prompts is necessary or the teaching will seem overly repetitious.

Ex: "That says....." "What's that say?" "What's this place?" when there are signs labeling the place. "Can you read that?" "What's that?" "Where are they now?" "What kind of ..... are those?"

5.12 xx Actually reading what is on the screen is a useful first step.

Ex: "That says 'hotel'."

5.13 xx A partial prompt can often get a child to pick up and finish the reading for himself.

Ex: rhymes, first consonants

5.14 xx Purposely miss reading will induce a child to correct the instructor.

Ex: "That says 'lotel', doesn't it?"

5.16 xx Changing the word around a little bit can make it funny.

Ex: "Not Astro Boy, but Astro Steve."

5.17 xx The credits often provide an opportunity for reading, particularly the title of the show, which may require some explanation.

Ex: (The Partridge Family) "Terrible Tonsils"

5.20 Teaching a Process

xxx

Teaching a process is difficult because understanding the process requires the child to step away from the action. Since his primary interest is in watching the television program, this is asking a lot.

5.21 If the process is one which is both close to the child and close to the program, it is much easier to teach.

xx

Ex: (Spiderman) "Brainstorming" where the children can see Spiderman brainstorming and also brainstorm for Spiderman.

5.22 The super powers of many characters are a starting place for describing process powers.

x

5.23 Participation is vital if the process is going to become well enough internalized so that a child can use it.

xx

Ex: (Spiderman) "Spiderman sure needs some help now. Brainstorm what he can do."

5.30 Teaching Vocabulary
xxxx

In teaching vocabulary, as in teaching most things, it is necessary to make the child aware of what he is learning. He cannot be expected to learn vocabulary simply because the dual audio narrator uses it, any more than he learns vocabulary from the television simply because the television uses it. The instructor therefore needs to highlight what he wants the child to learn and make it clear that it is to be learned.

5.31 Ray Bird whistle's research suggests that it's best to pre-prompt
x to give the child the syntax and let him figure out the particulars.

5.32 The amount of time available may determine how generalizable a
x definition can be given.

Ex: (Aqua Man) (Two seconds) "A genius ------, now he's real smart." (Five seconds) "A genius ----------? A genius is someone who's real smart."

5.33 Often words can be defined by defining what they are not.
xx

Ex: (Batman) "They're not museum specimens, they're thieves."

5.34 A good pattern to follow is to use the word to label the action on the
xxx screen, relate it to the narrator, and then to the child.

Ex: (Kimba) "Kimba's bored. I feel bored too when it rains. Do you?"

5.35 A similar pattern involves reacting to the word, playing with it,
xxx difining it, and relating it generally to feelings.

Ex: (Spiderman) "A bookworm? Hey, ever see a worm in a book? No, that's just a name they call somebody who studies a lot. How do you think he feels about being called that?"

5.36 The words of the theme songs are useful because kids will learn
x them by rote, but can also easily pick up what they mean.

Ex: (Astro Boy) "On your mission today."

5.37 Once children have been introduced to a word they can be told to
xx listen for it, and then say it when they hear it.

Ex: (Yogi Bear) "Next time Yogi says, 'hibernate', you say 'hibernate'. Try it."

5.38 xx Twisting or alliterating the word a little will also help kids feel less self conscious about saying it.

Ex: (Spiderman) "A rhinocerous, can you say that? A raging rhinocerous."

5.39 xx Anytime a child can act out the meaning of the word, he will remember it more easily.

Ex: In Astro Boy, Steve tells the children what an experiment is, and how to perform one.

5.38 xx Twisting or alliterating the word a little will also help kids feel less self conscious about saying it.

Ex: (Spiderman) "A rhinocerous, can you say that? A raging rhinocerous."

5.39 xx Anytime a child can act out the meaning of the word, he will remember it more easily.

Ex: In Astro Boy, Steve tells the children what an experiment is, and how to perform one.

5.40 Designing A Dual Audio Curriculum

xx

In designing a dual audio curriculum it is important to analyze the problems and possibilities of a show: whether or not it will produce boredom with a constant repetition of scenes and actors, whether it provides a chance to move off in many different directions.

5.41 The first step in designing curriculum is to define what the themes

xx of the show are and what related vocabulary, process, reading, etc., items will go along with those themes.

Ex: In Astro Boy, "Investigate"

5.42 The next step is to chart out when each item is going to be

xx taught and how many times it's going to be repeated.

Ex: The Astro Boy chart

5.43 Dual audio curricula can not be forced in to a linear sequence

xx with one thing following another because children do not attend to it that competely. Therefore it must be cyclical with each piece of information occurring again and again.

5.44 Following are strategies to use in devising a cyclical curricula:

x

A. Loop de loop
B. A steady trickle
C. A turn of the screw
D. Hell bent for leather - Short sections that go after one item at a time
E. Kill the ball and fumble
F. Sloganeering
G. One bite at a time - give in pieces
H. Kick, let them run, and use the idea

6.00 IMPROVING THE QUALITY OF TV
xxxx

Much of television programming for children leaves a great deal to be desired. Dual audio can sometimes compensate for the television shows own inadequacies by covering mistakes and by ameliorating some of the more obvious negative factors.

6.10 Covering TV Mistakes

6.11 xx The dual audio narrator can fill in for cuts made in formating a program for commercials. A useful strategy is to say that something "must have happened".

Ex: (Astro Boy) "He must have called in the army to get help."

6.12 xx If there are outright scientific mistakes in the program, they can be ignored, or contradicted, or agreed with, or the instructor can make a distinction between fantasy and reality as suggested earlier.

6.13 xx Ignoring a mistake does not call attention to it, and does not put the narrator outside of the program, but of course does not correct it either.

Ex: (Superman) A pile of atomic waste explodes. The narrator says nothing.

6.14 xx Contradicting a mistake sets the record straight, but children may resent it.

Ex: (Superman) "Atomic waste can't explode, only atomic bombs."

6.15 xx Shifting the mistake into the fantasy-reality continuum seems to be one of the most effective ways to handle such incidents.

Ex: (Superman) "Atomic wastes give off radiation, but they don't really explode."

6.20 Handling Violence

xxxx

There is increasing documentation of the effect that TV violence has on children. The dual audio instructor needs to be careful that the kinds of comments he makes do not increase the effect that TV violence has on children.

6.21 The instructor can simply refrain from making any remarks during a violent scene.

xx

Ex: (Batman) Batman socks the villians, and the dual audio instructor says nothing.

6.22 The dual audio instructor can express enthusiasm for a stylized or ritualized violence.

x

Ex: (Batman) Batman socks the villians. Dual audio narrator, "Go get him, Batman."

6.23 The dual audio instructor can point out what's fair and what is not.

xx

Ex: (Batman) "Three against one. That's not a fair one."

6.24 The dual audio instructor can act as a hand in the dark, reassuring kids that things are all right.

xx

Ex: (Kimba) "That's scary, isn't it?"

6.25 The dual audio instructor can point out other alternatives.

xxx

Ex: (Astro Boy) In project research, children who watched television without dual audio thought the only way to change someone's point of view was to fight him. Children who heard dual audio instruction about "point of view" were able to think of a half-a-dozen different ways to change someone's point of view.

7.00 SCRIPT FORMAT
xxxx

Writing the script in the proper format is important both for record keeping and to help the announcer.

7.10 The dual audio script should be clear so that the narrator can
xxx easily recognize television cues and the suggested tone of voice (if necessary) for a particular passage that he is to read. There is a standard format for dual audio scripts. In preparing the final draft of a dual audio script remember to write clearly enough for a typist to read what you've written. (Examples taken from Astro Boy Show No. 27.)

7.11 All cues from the television program should appear on the left
xxxx side of the page, while the narrator's comments are on the right.

Ex: All men at some time or other ---------- Yeah, I'm a star
are star gazers. gazer, are you?

7.12 The television cue, if verbal, should be long enough for the nar-
xxx rator to quickly recognize.

*Ex: Looked as though it ---------- There really are
was landing over there shooting stars.

*The TV cue need not be a complete sentence, but should be more than "over there."

7.13 All visual cues from the television should be in parentheses.
xxx

Ex: (Vis. Astro Boy's eyes light up)----------"

In most cases since visual cues appear unexpectedly, a line from the dialogue just before should accompany them.

Ex: Looked as though someone
is taking the whole bottom
of the sea apart
(Vis. of building)---------- A building
under water??

7.14 If the narrator should pause at any time in his delivery, pauses
xxx are indicated by: .....

Ex: Looked as though it ----------There really are shooti
was landing over there stars .....Yeah for re

7.15
xxx

All stage directions to the narrator as to voice inflection, tone, or length of time to deliver a passage should be in parentheses beside the narrator's comment. If the narrator is going to have to rush to get the comment into the space, put "(Quick)". If he has more than adequate time and needs to pace it out, put "(Time)".

Ex: a. (Mis. Astro Boy's eyes light up)----------(laughingly) Man, his search light eyes even work under-water!

b. See the dam?----------Oooh! Is Astro Boy cussing? (laughing) Nah, he's talking about stopping the water.

c. Hey, see what I see?----------(Quick) I saw it..... did you?

d. There's no reason for you all to run away.----------(Time) You're a stranger to them Astro Boy. They don't know who you are so they don't trust you.... They're different from you and sometimes people who are different just don't trust each other.

7.20 The Dual Audio Script Summary Sheet

xxxx

The following detailed form is to be filled out after writing a script. For evaluation purposes, it is extremely important to have a precise record of what is actually taught.

DUAL AUDIO SCRIPT SUMMARY SHEET

DATE_____ WRITER'S NAME_____

TITLE OF SHOW_____

1. Brief synopsis of plot:

2. Define what you hope the child will learn under each of the applicable categories. Indicate whether you taught them explicitly or implicitly by placing an (E) or an (I) after each item. For items occurring more than once indicate the total number of teachings or separate mentions like this:(3E), (4I).

A. Basic knowledge:
   1. Survival information
   2. Science
   3. History - Urban Affairs
   4. Consumer education
   5. Health
   6. English - Vocabulary Development
   7. Other

B. Skills:
   1. Reading
   2. Math
   3. Social Survival

4. Problem Solving Process(es)

5. Arts and Crafts

6. Other

C. Affective:
1. Awareness and Acceptance of Self

2. Learning to Deal with Emotions

3. Awareness and Acceptance of Others

4. Other

8.00 ANNOUNCING DUAL AUDIO INSTRUCTION

8.10 Announcing Tips

xxxx

A. First view the tapes, trying to determine the mood of the program, of characters, of changes of tone which call for changes in delivery. Read the dual audio script along with the television program, then re-read the script to learn it. Don't try to memorize it.

B. Don't exhaust yourself through preparing. Try to keep fresh.

C. Read the copy aloud as some comments may sound good mentally, but be complicated and difficult to speak.

D. Be careful of nervous words that are added into the script, "Hey," "Like", etc. Pace yourself from the time of the first rehearsal to the final take.

E. Rehearse the meat of the script (long passages and so forth) but leave the script open and expect that you will add things on the final take.

F. Read the script enough so that you don't panic if your eye gets lost.

G. Keep a glass of water handy, and don't eat a lot before a take.

H. Don't forget any psychological props, good-luck pencils, shirts, etc.

I. Be yourself. Try not to become another smoothy TV voice.

J. Determine the relationship you are going to have to the cartoon. "Would a grown man really groove on Astro Boy?"

K. Laugh at what's funny to you. Don't fake laughs. They don't sound genuine.

L. Do whatever you need to do the night before in order to feel comfortable the day of the taping.

M. Remember any comments that you heard neighborhood kids make and ad lib those as they seem appropriate.

N. Keep connected to the show, and reacting to it.

O. Indicate through tone of voice what is essential and what is incidental.

8.20 Tone of Voice
xxxx

Tone of voice is one of the basic ways in which inflection, complexity and feeling are conveyed by dual audio narration.

8.21 The instructor needs to indicate with his tone of voice that he is
xxx aware when his turn to speak comes up. There is a conversational ethic at work in dual audio which allows him to speak when there is a space in the television sound track.

8.22 The questions which the dual audio narrator asks have to sound
xx like "teacher questions" at least part of the time or the dual audio instructor sounds as though he doesn't know anything.

8.23 One way to make these questions sound as though they were teacher
xx questions is to make them explicitly instructional.

Ex: (Batman) "Let's see if you can read this?" Batman, right?

8.24 It's important to avoid a patronizing tone of voice which says,
xx "This is good for you." or "I know the answer, but I'm asking the questions for you."

8.25 The instructor can't pretend to be ignorant, because the kids know
xxx that he knows.

8.26 There are a wide range of non-verbal signals and cues which help
xx to break the teacher image and yet give a sense of the instructor's presence.

Exs: Un Hum - meaning Yes
Un un - meaning No
Hum? - Question
Un Hum? - Get that?
Sigh - Boredom
Hum - How about that?
Aah - Disgust
Huun - Boredom
Huh - Surprise
A yawn - for boredom
Huuuul - for a yawn
Huum Huum - for, I don't know
Eeh - for disgust
Huum - I see what you mean
Huun, Huun - Maybe yes, maybe no
Huh - What?
Ooah ooah - troubles coming

8.26
xx

Exs: Aaah, aaah, aaah -- You've doing something you shouldn't.
Huum, Huuum - Isn't that something?
Uuunt, uuun - Now something's going to happen.
Huuum, huuum - They did it that time.
Wheew, a whistle - Man, look at that?
Ssshumpf - Isn't that too much?
Huuummmm, huuummmm - Yes and deedy.
Aaah - Well, I don't know.
Taaa, taaa - Naughty, naughty!
Hmmmmmmm, hmmmmmmm - You're putting me on.
Hmm, hmmmm, hmmmmmm - A wimper.
Taaaaa, taaaa - A kiss-up.

8.27 Tone of voice can indicate the direction that an answer is supposed
xxx to take and turn a closed question into an open one or vice-a-versa.

Ex: (Kimba) "Think you'd like to sleep in a bed of flowers?" With the head shaking and the emphasis on you, the answer is no. With the head going from side to side and the voice up at the end, the answer is yes. With the head up and the voice musing, the question is an open one, translated as, "I wonder if I'd like to sleep on a bed of flowers?"

8.28 Tone of voice can be used as part of the definition of many words.
xx

Ex: "Ecstacy!"

8.30
xxxx

The Character of the Dual Audio Instructor

Unless the dual audio instructor has a name and a personality kids evolve a wide range of ways of talking about him. They call him the "Talk-out", "That Man", "The Voice", "Tom Thumb", "The Man Inside", "The Man on the Phone", "Mister". It seems important to them that the dual audio narrator have a name and that he be a person. As a result the instructor needs to give as many indications of what he is like personally as he possible can, both through his tone of voice, through things that he ad libs in the course of the program, and through things which writers put in the script for him. The qualities of the dual audio instructor which make him most appealing to kids are his good humor, his genuine concern for kids, the inside information that he has and that he shares with them, and the fact that he can get excited about what's going on. He needs to know what kids like. He doesn't talk down to kids because he respects them as people and he's interested in what they think. The dual audio instructor's enthusiasm is more for being with kids than about a particular cartoon show itself. If the dual audio instructor gets excited about a program when kids don't then he seems like a little kid himself, which he doesn't want to do.

The dual audio instructor needs to be aware of how he sounds to kids. He can sound like a dumb dumb because he asks questions all the time and never answers. He can seem like a talking doll, something that they play with, manipulate, and kick around, because he never reacts, never responds. He can also appear to be a super-information dispenser, and if he does, kids are likely to clam up and feel if they have nothing to say.

However, if he presents himself as a warm friendly figure who is interested in kids and wants to help them learn, he will be seen as a friend, -- liked, respected, and listened to.

0.00 SAMPLE SCRIPT - ASTRO BOY # 27
xxxx

Introduction---------- HI, THIS IS STEVE AND I'M READY T

INVESTIGATE THIS ASTRO BOY SHOW

TODAY!.....I'M GONNA TRY SOME

THING DIFFERENT TOO. I'M GONNA

SING ASTRO BOY'S SONG IN DIFFERE

VOICES, HAVE A LITTLE FUN. YOU

PICK THE ONE YOU LIKE THE BEST,

O.K.? HERE WE GO! (sing)

(vis. Before Astro Boy's name)---------- ASTRO BOY'S NAME'S COMING UP.

TRY READING IT.

All men at some time or other
are star gazers---------- YEAH, I GUESS I'M A STAR GAZER.

ARE YOU?

Looked as though it was landing
over there---------- THERE REALLY ARE SHOOTING

STARS.....YEAH, FOR REAL!

Rarely does anything look back
at them---------- (Jivey) WHAT'S LOOKING IN THAT
(vis. of cat's eyes)

TELESCOPE?

The Institute of Science appointed Astro Boy to investigate this new mystery----------

HEY, TO INVESTIGATE MEANS TO FIND OUT EVERYTHING YOU CAN ABOUT SOMETHING.....IT'S LIKE, LIKE SOLVING A MYSTERY.....

(vis Astro Boy's eyes light up)----------

(laughingly) MAN, HIS SEARCHLIGHT EYES EVEN WORK UNDER WATER.

(vis 3 boys peeking around corner)----------

THEY MUST HAVE FOUND A CLUE IN THEIR INVESTIGATION.

Looks as though someone is taking the whole bottom of the sea apart----------
(vis of building)

A BUILDING UNDER WATER??????

HUH! NOW THERE'S SOMETHING TO FIND OUT ABOUT, TO INVESTIGATE

Police boats!----------

THOSE POLICE MUST BE INVESTIGATING THE MYSTERY TOO. FROM THE POINT OF VIEW ANYONE AROUND THERE WOULD BE SUSPICIOUS...NO WONDER THEY'RE AFTER THEM.

They were afraid we might be the ones who were knocking it down----------

YEAH, SPECS CAN SEE HOW THE POLICE WOULD HAVE A DIFFERENT POINT OF VIEW.

What's that?(weird music begins)----------

MAN....HOW DOES THIS MUSIC MAK YOU FEEL?

(vis of Astro Boy's searchlight going on and music changes)----------

HMMMMM, THIS MUSIC CHANGES TH MOOD.

(vis of fish in Astro Boy's searchlight writing welcome)----------

HEY, THAT SAYS WELCOME!

(vis of dancing fish)----------

I BET THAT SHOW MAKES THEM FE WELCOME TOO.

What's that over there? Let's find out-------

YEAH, INVESTIGATE SOME MORE.

(vis of Astro Boy's searchlight coming on)----

HIS EYES ARE LIKE A FLASHLIGHT. DID YOU EVER USE A FLASHLIGHT INVESTIGATE SOMETHING?

(vis sawfish sawing tree)----------

WELL, SAWFISH DON'T DO THAT B DID YOU KNOW THERE REALLY ARE SUCH THINGS AS SAWFISH?..... NO KIDDING!

(lots of laughter)---------- (laugh along) HA, HA, HA

(vis of laughing)---------- HEY, THEY THOUGHT IT WAS FUNN

TOO!

It's music, lovely music---------- UMM, DO YOU HEAR IT?

I think it's coming from down there.....where?---------- (to self) WHAT COULD BE MAKING

THAT MUSIC?

Pearls, lovely Pearls!---------- WOW! PEARLS! LOOK AT THEM

SPARKLE AND LOOK AT ALL THOSE

OYSTER SHELLS THEY GREW IN.

Hey, do you see what I see?---------- I SAW IT.....DID YOU?

It has to be coming from those oysters over there---------- MAN, OYSTER MUSIC. THAT'S STRA

MAYBE THOSE PEARLMEN ARE TRY-

ING TO COMMUNICATE SOMETHING.

MUSIC CAN TELL HOW YOU'RE FEEL

ING OR WHAT YOU'RE THINKING, JUS

LIKE A LANGUAGE.

What have you done to my friends? Hey!---------- WHAT'S THAT?

A stranger, go to your rest----------

There's no reason for you all to run away----------

Its causing a whirlpool. Nothing can fight against it----------

(vis of fish pulled apart)----------

I must go back and find out why those oysters did that----------

FROM THE PEARLMAN'S POINT OF VIEW ASTRO BOY'S A STRANGER.... INSTEAD OF RUNNING AWAY MAYBE THE PEARLMAN SHOULD DO SOME INVESTIGATING AND FIND OUT AS MUCH AS HE CAN ABOUT ASTRO BOY YOU'RE A STRANGER TO THEM, ASTR BOY. THEY DON'T KNOW WHO YOU ARE SO THEY DON'T TRUST YOU.... THEY'RE DIFFERENT FROM YOU AN SOMETIMES PEOPLE WHO ARE DIF- FERENT DON'T TRUST EACH OTHER. A WHIRLPOOL IS WATER GOING AROUND IN CIRCLES REAL FAST.... IT'S SO STRONG IT EVEN PULLED TH FISH APART!

MAN THIS IS SOME MYSTERY, YOU DON'T KNOW WHAT CLUE HE'S GOIN

TO INVESTIGATE NEXT.

(vis of Astro Boy in whirlpool)---------- UTCH, HE'S CAUGHT IN THAT WHIR

POOL!

So that's what's causing this whirlpool------- WHAT'S THAT?.....IT LOOKS LIK

A SPINNING TOP, ONLY IT'S

GIGANTIC, IT'S MAMMOTH.

(vis of Astro Boy as rocket)---------- OOOH, GO ASTRO BOY!

It's like a helicopter and I can save my energy---------- A HELICOPTER! HEY, YOU EVER

SEEN A REAL HELICOPTER?

(vis of Astro Boy's eyes on oyster)---------- DIG THOSE SEARCHLIGHT EYES. IF

YOU HAD EYES LIKE THAT, WHAT

WOULD YOU INVESTIGATE?

Perhaps Dr. E will have the answers-------- WHEN SCIENTISTS WANT TO INVESTI

GATE SOMETHING, THEY DO AN

EXPERIMENT.....HEY, DO YOU

THINK HE'LL DO AN EXPERIMENT

NEXT?